New Left Review (Pour Althusser – Different Contexts of History)
By Perry Anderson

Part I – The Originals

I. History against Historicism – Gaze and Voice

When of course the gaze is on French cinema and then on American Hollywood cinema, with Spanish, Arab and Indian cinema including imperfect cinema in Cuba – the economic value of the arts then is high economics, which then shifts to Voice as in fact the voice of Cuban revolution or radio voice in German history with French radio voice, and even Indian Urdu radio voice.

All of this then becomes intellectual history, recently including Indian Marxism.

II. History on Episteme and its Changes

When the episteme is founded on the Greek episteme compared to the modern capitalism as episteme it compares as in fact the minor developments of agriculture and merchant capital with modern capital, finance and trade alongside crisis ridden agricultural fields – all of which then criss-crosses with revolutions, class struggle and even democracy and far rights.

III. Abstracting Kafka and History

To study a unit called literature in Kafka then abstracts it to Odradek then as the eternity of in fact a unused toy which then is a man which becomes the formation of criss-crossing time and temporality – when of course Sirohi walks with Nayan, his comrade – the past will be the present which will be the future of us dying when in overlapping temporality the mother talks in the future to the past of this walk.

Part II – Literature as an Odyssey

I. Homer’s Illiad, finally understood and its capturing of history

Sirohi spends a few nights with people discussing Homer’s Illiad, imagine that then as cinema – Chryseis and Achilles in one night covering the cinema of their lives and all of history passing by as a film, which if abstracted is the nature of love which is cinematically in the future as in fact a man in a train, or a woman in a glamorous night schema of in fact lighting and make-up for a film set.

II. When will Virgil and Homer be our Life and Profound Eternity – Notes on Key to Spinoza by Jorge Luis Borges

And so of course Borges argues science is perfect and constant, but when will Virgil come alive with Homer – which is science as well – what Borges meant was that the science of Homer is like literature becoming scientific or as Sirohi argued – Borges understands better quantum physics. Which means that in fact Homer is a science of time and history – that a profound answer is that following the literary event of Sirohi himself produces a syntagm – aleatory images of Delicate Sound which then

has a paradigmatic axis that in fact there is a woman in a Greek hall, or that there is a woman in a chess room, and that Sirohi or Ilaan is in fact busy with a top and encyclopaedia in some room in Madrid, or a number of such “themes”.